



Liderança: Donahoe 8, Franklin 7, Merrill
6, Kowolski 6, Weiss 5, Hudson 5, Kelso 1.



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A man in a military uniform is shown from the chest up, speaking into a microphone. He is looking slightly to his left. The background is dark and out of focus, suggesting an indoor setting like a control room or office. The lighting is dramatic, with strong highlights on his face and uniform.

**Liderança: Donahoe 8, Franklin 7, Merrill
6, Kowolski 6, Weiss 5, Hudson 5, Kelso 1.**

A man in a military uniform is shown from the chest up, looking down at a tablet computer he is holding. The background is dark and out of focus, suggesting an indoor setting. The lighting is soft, highlighting the man's face and uniform.

Liderança: Donahoe 8, Franklin 7, Merrill
6, Kowolski 6, Weiss 5, Hudson 5, Kelso 1.

A man in a military uniform is shown from the chest up, looking down at a tablet computer he is holding. The background is dark and out of focus, suggesting an indoor setting. The lighting is soft, highlighting the man's face and uniform.

**Liderança: Donahoe 8, Franklin 7, Merrill
6, Kowolski 6, Weiss 5, Hudson 5, Kelso 1.**

A man in a military uniform is shown from the chest up, looking at a tablet computer. He has a surprised or concerned expression on his face. The background is dark and out of focus, suggesting an indoor setting like a control room or office.

**Liderança: Donahoe 8, Franklin 7, Merrill
6, Kowolski 6, Weiss 5, Hudson 5, Kelso 1.**



A man in a light-colored shirt is looking at a wall covered with a map and several photographs. The photographs show a landscape, a house, and a building. Red lines connect the photos to specific locations on the map. Another man in a dark suit is standing with his back to the camera, looking at the same wall. The scene is dimly lit, with the wall being the primary light source.

Candidato Kelso.



Candidato Kelso.





A man in a light-colored military uniform stands in the center of the frame, looking towards the left. He is wearing a short-sleeved button-down shirt with two chest pockets and light-colored trousers. In the foreground, the backs of two other people's heads are visible, looking towards the man. The background features a dark wall with a bulletin board covered in various papers, photographs, and a map. The lighting is somewhat dim, creating a serious atmosphere.

Sinto muito, Capitão, mas entrei para
o Corpo de Fuzileiros para lutar contra
o inimigo, não para me envolver nessas
besteiras de garoto de escola.

A man in a light-colored military uniform, possibly a flight suit or dress uniform, is shown from the chest up. He has dark hair and is looking down and slightly to his right with a somber or thoughtful expression. The background is dark and out of focus, suggesting an indoor setting with some architectural elements like a window blind. The lighting is soft, highlighting his face and uniform.

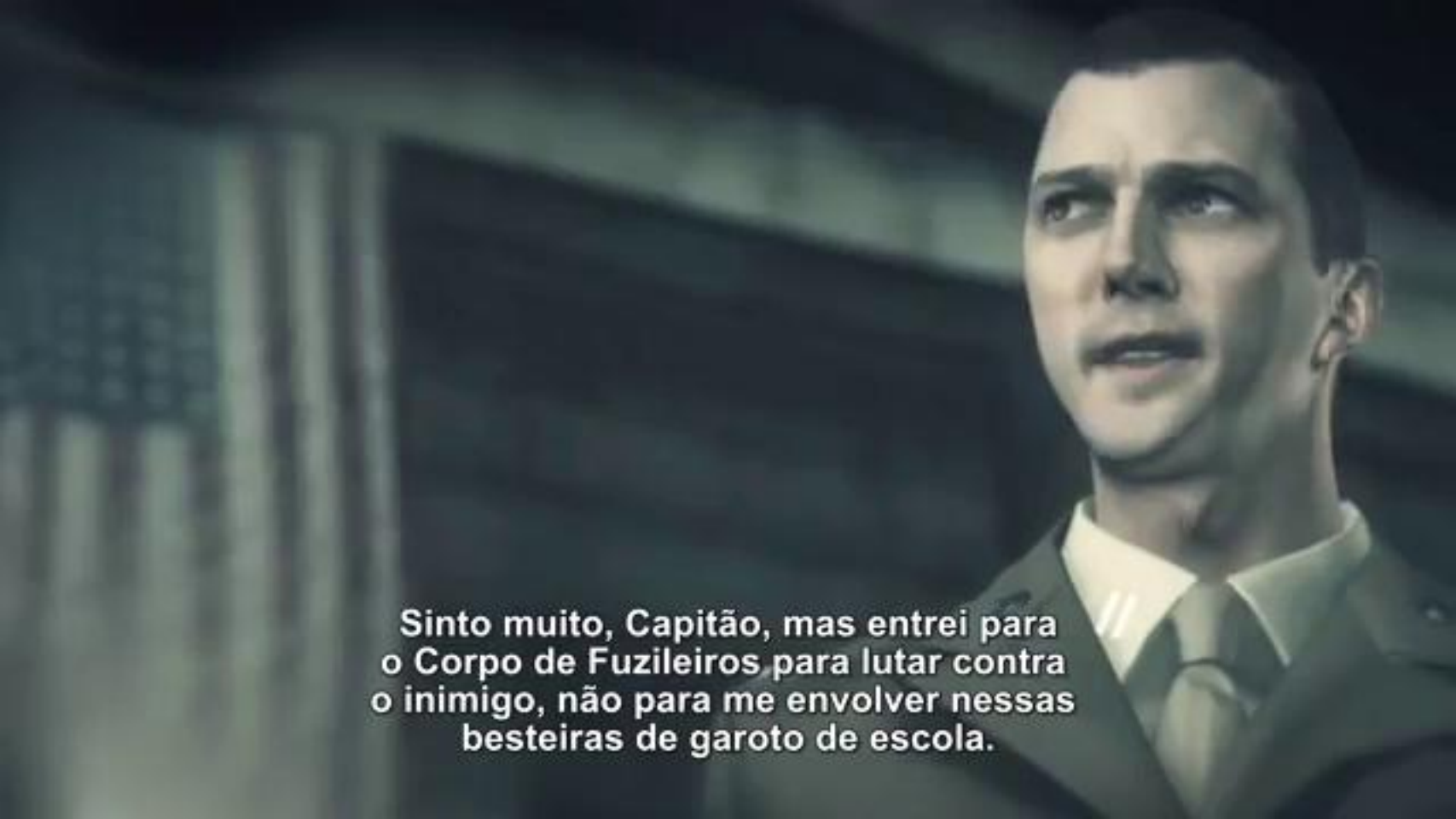
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o inimigo, não para me envolver nessas
besteiras de garoto de escola.

A man in a light-colored military uniform with a high collar and epaulettes is shown from the chest up. He has dark hair and is looking down with a somber expression. The background is dark and out of focus, suggesting an indoor setting.

Sinto muito, Capitão, mas entrei para
o Corpo de Fuzileiros para lutar contra
o inimigo, não para me envolver nessas
besteiras de garoto de escola.

A man with short dark hair, wearing a white dress shirt and a light-colored tie, is shown from the chest up. He is gesturing with his right hand, with his index finger pointing upwards. He appears to be speaking or giving a speech. The background is dark and out of focus.

Sinto muito, Capitão, mas entrei para o Corpo de Fuzileiros para lutar contra o inimigo, não para me envolver nessas besteiras de garoto de escola.

A close-up shot of a man in a dark military uniform with a light-colored shirt and tie. He is looking upwards and to the left with a serious, slightly concerned expression. The background is dark and out of focus, showing some architectural lines.

Sinto muito, Capitão, mas entrei para
o Corpo de Fuzileiros para lutar contra
o inimigo, não para me envolver nessas
besteiras de garoto de escola.

A man in a dark military uniform with a white shirt and tie. He has a shocked or intense expression with his mouth open. The background is dark and out of focus, with some vertical lines on the left.

Kelso, no meu escritório agora.



Kelso, no meu escritório agora.



Kelso, no meu escritório agora.



**"BUYER
BEWARE"**

**"BUYER
BEWARE"**

**"BUYER
BEWARE"**

**"BUYER
BEWARE"**



**"BUYER
BEWARE"**

An aerial, black and white photograph of a city street. Tall buildings line both sides of the street, which is filled with cars from the mid-20th century. The perspective is from a high angle, looking down the street. The text "BUYER BEWARE" is superimposed in large, white, 3D block letters across the center of the image.

"BUYER BEWARE"

Para cada policial existe o caso
que te faz, te dá aquela vantagem,



"BUYER BEWARE"

Para cada policial existe o caso
que te faz, te dá aquela vantagem,

An aerial, black and white photograph of a city street. Tall buildings line both sides of the street. On the left, a building has a vertical sign that says "CAFE". The street is filled with vintage cars from the mid-20th century. The text "BUYER BEWARE" is superimposed in large, white, 3D block letters across the center of the image.

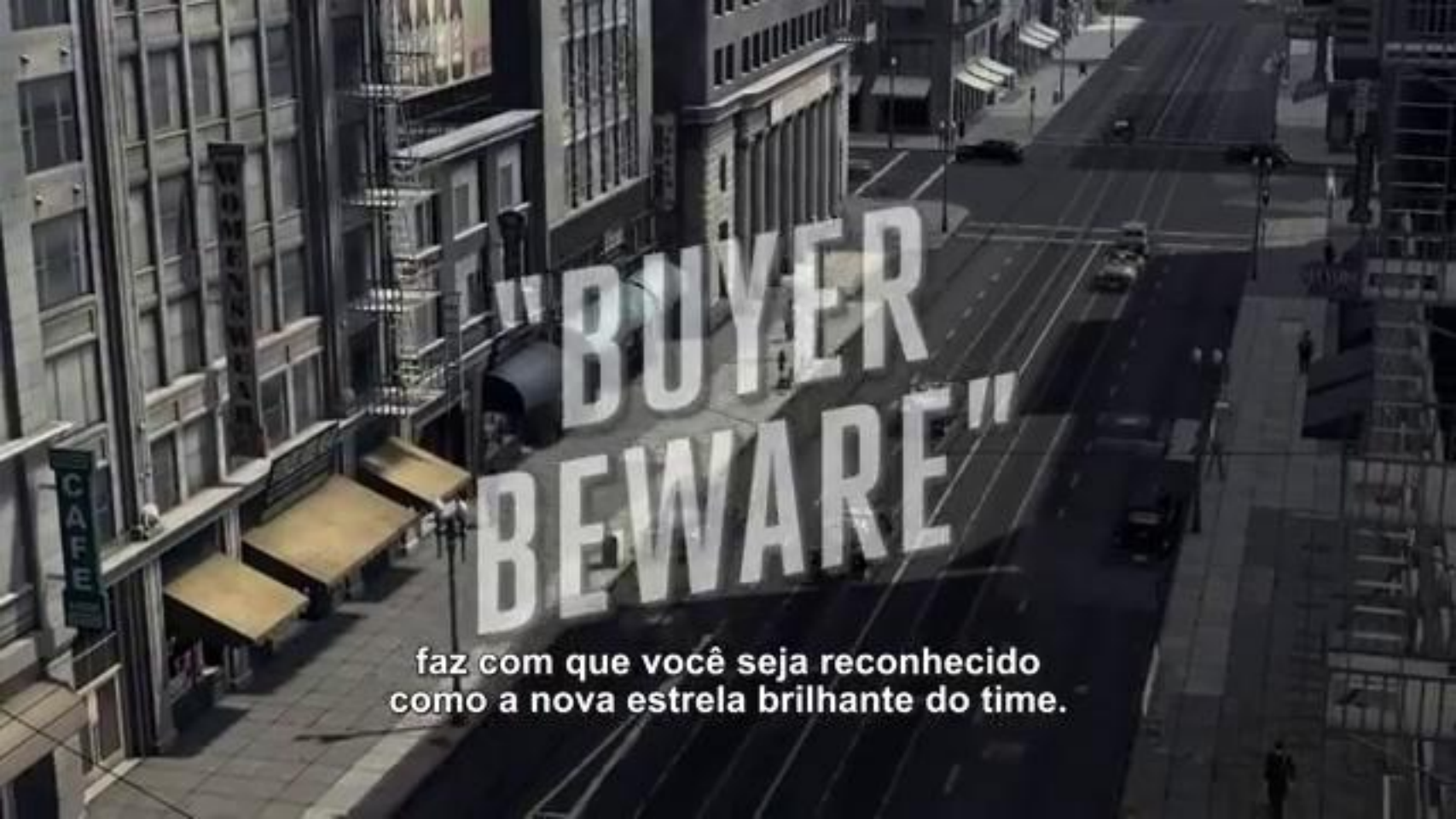
"BUYER BEWARE"

Para cada policial existe o caso
que te faz, te dá aquela vantagem,

An aerial, black and white photograph of a city street, likely from the mid-20th century. The street is wide with multiple lanes, and several vintage cars are visible. Tall buildings line both sides of the street. A large, bold, white text overlay is centered on the image. The text is in a sans-serif font, with the words "BUYER" and "BEWARE" stacked vertically. The text is slightly tilted and has a drop shadow effect, making it stand out against the background.

"BUYER BEWARE"

Para cada policial existe o caso
que te faz, te dá aquela vantagem,

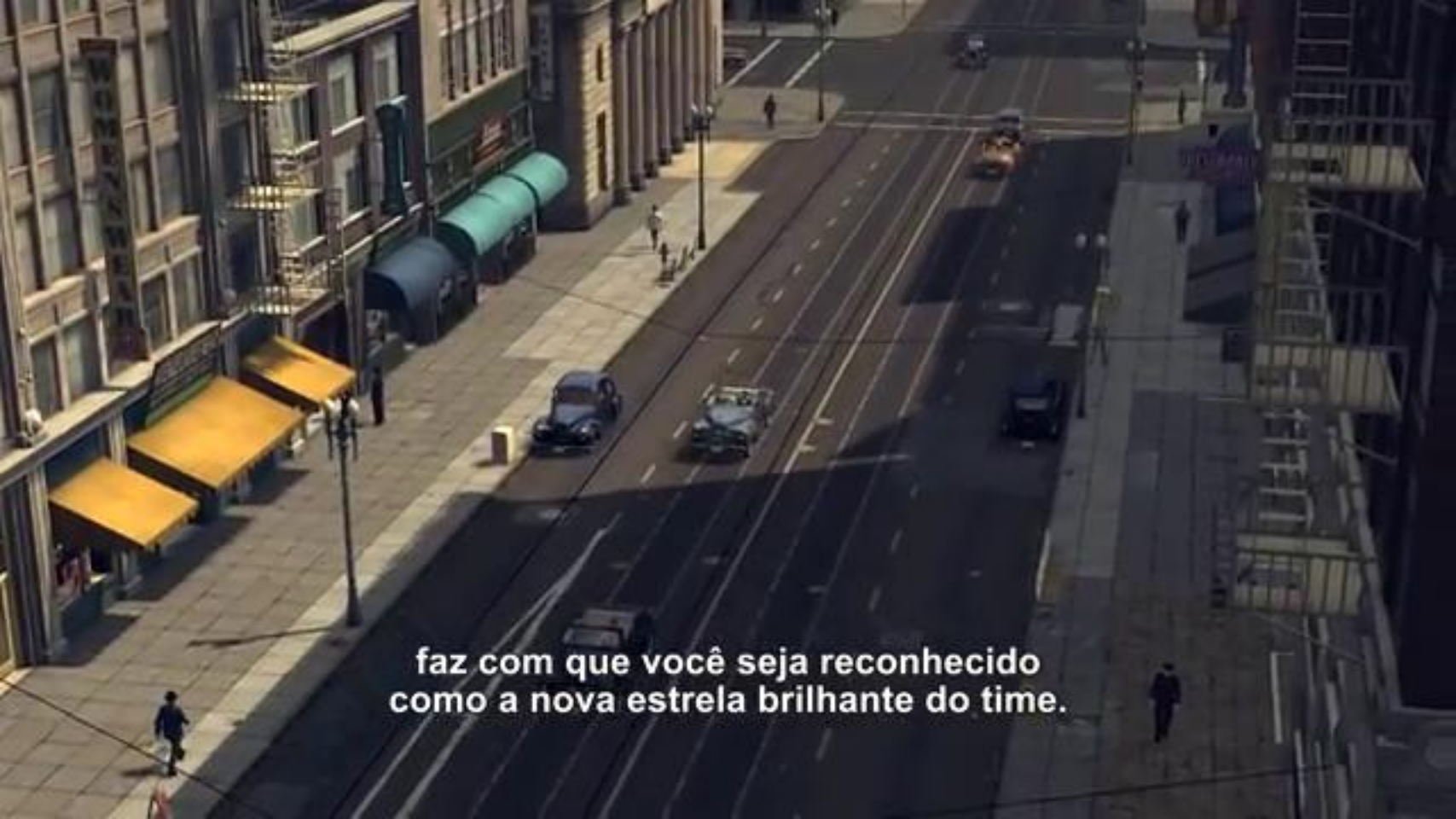
An aerial, high-angle view of a city street, likely New York City, showing a wide intersection with multiple lanes. On the left, there are tall buildings with storefronts, including one with a vertical sign that says "WOMEN'S" and another with "CAFE". A large, 3D, white text overlay is positioned in the center of the frame, reading "BUYER BEWARE". The text is slightly tilted and has a shadow effect, making it appear to float above the street. The street itself has several cars and pedestrians, though they are small in the distance. The overall tone is somewhat somber or cautionary, matching the text.

"BUYER BEWARE"

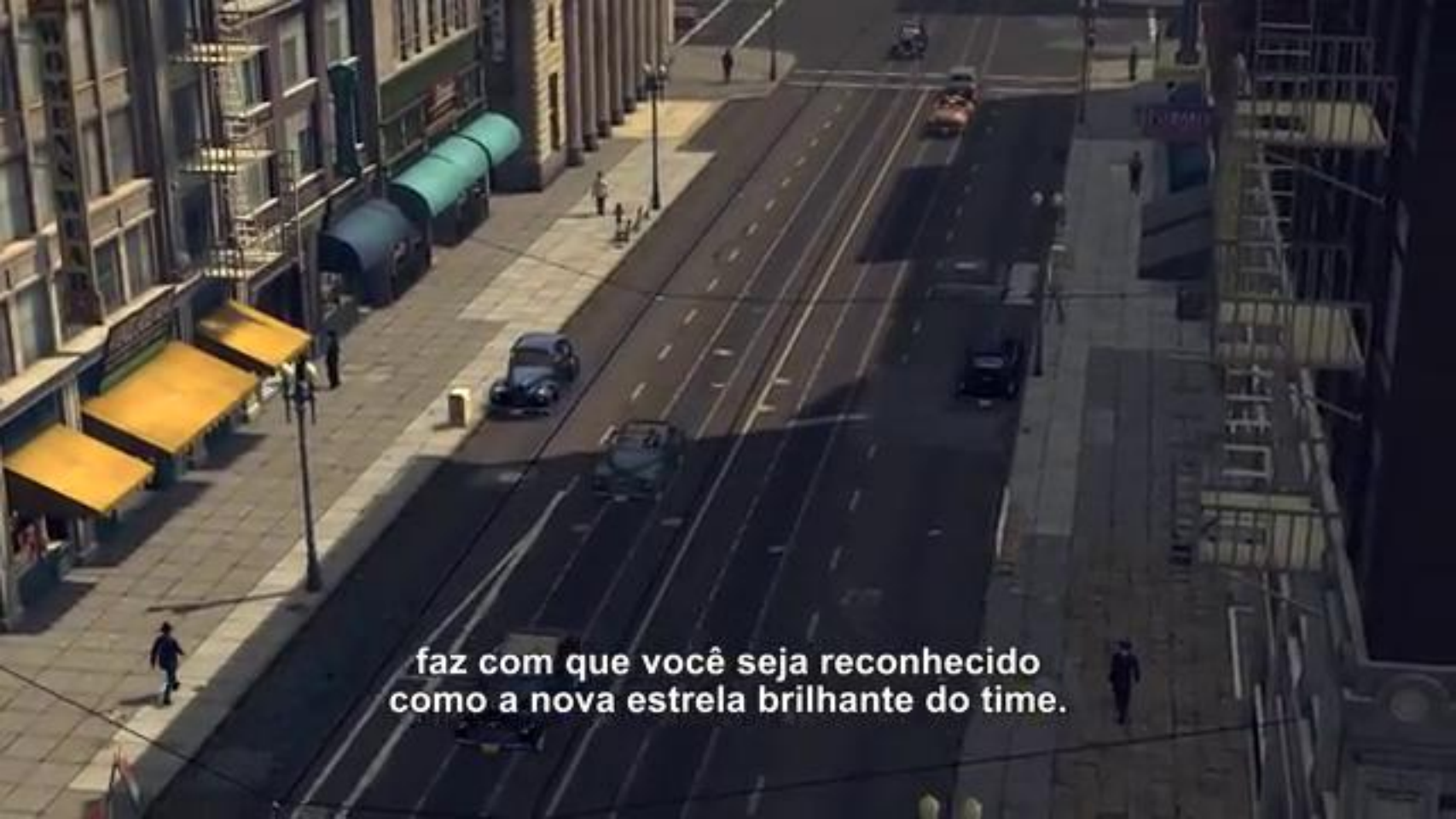
faz com que você seja reconhecido
como a nova estrela brilhante do time.



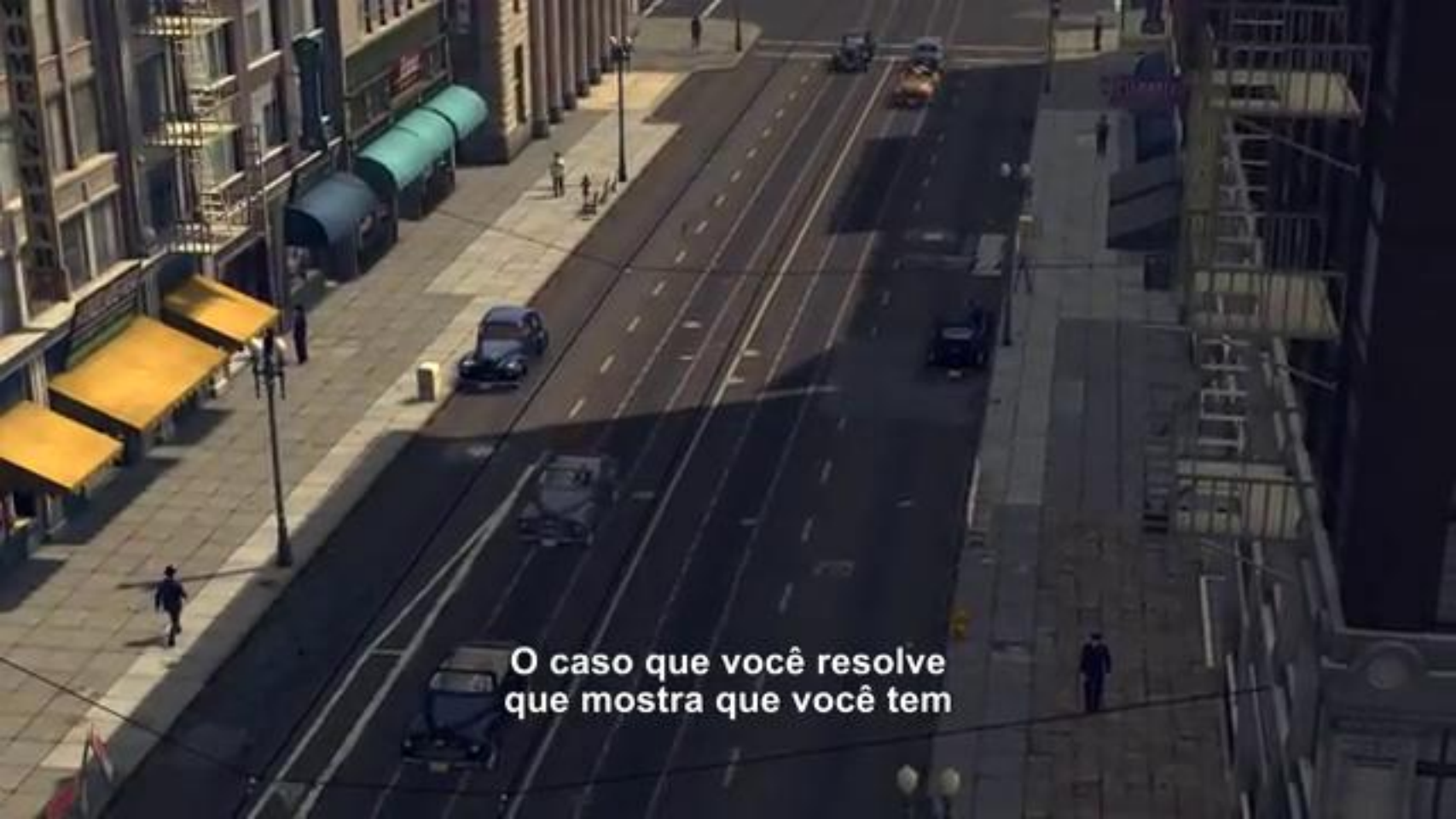
faz com que você seja reconhecido
como a nova estrela brilhante do time.

An aerial, high-angle view of a wide city street, likely from the mid-20th century. The street is paved with dark asphalt and features white lane markings, including a central double line and side lines. Several vintage cars are visible: a dark sedan in the lower left, a light-colored sedan in the center, a dark sedan further back, and a yellow car in the distance. Pedestrians are walking on the sidewalks, which are bordered by buildings. On the left, a building has a vertical sign that reads "HOTEL" and several yellow awnings over the entrance. On the right, a building has a sign that reads "HOTEL" and a blue awning. The scene is captured in a cinematic style with soft shadows and a slightly desaturated color palette.

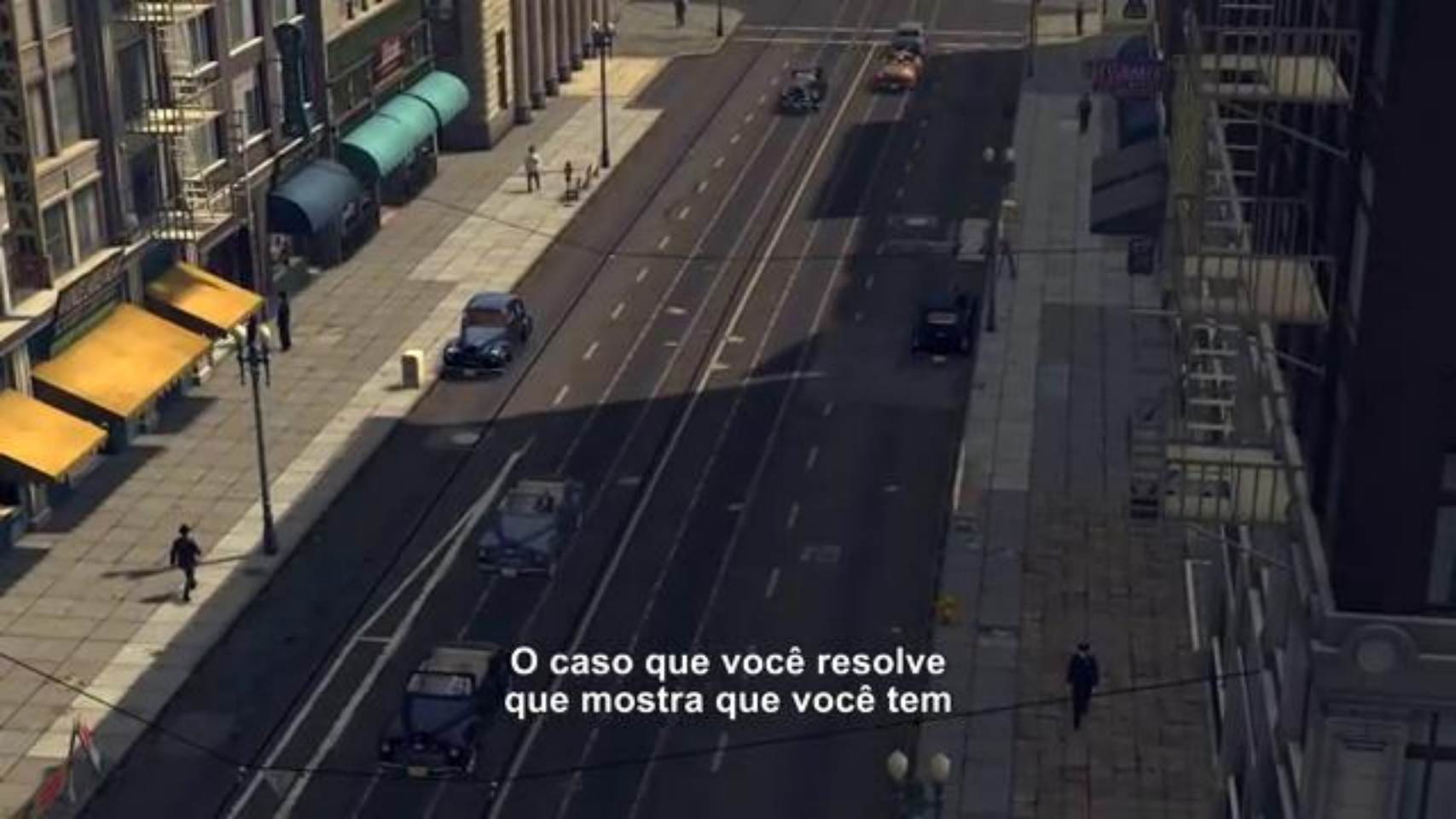
**faz com que você seja reconhecido
como a nova estrela brilhante do time.**

An aerial, high-angle view of a wide city street. On the left, there are multi-story buildings with yellow awnings and green awnings. Pedestrians are walking on the sidewalks. Several cars are on the road, including a blue Volkswagen Beetle and a dark car. The street has multiple lanes and a central divider. The lighting suggests it's daytime with long shadows.

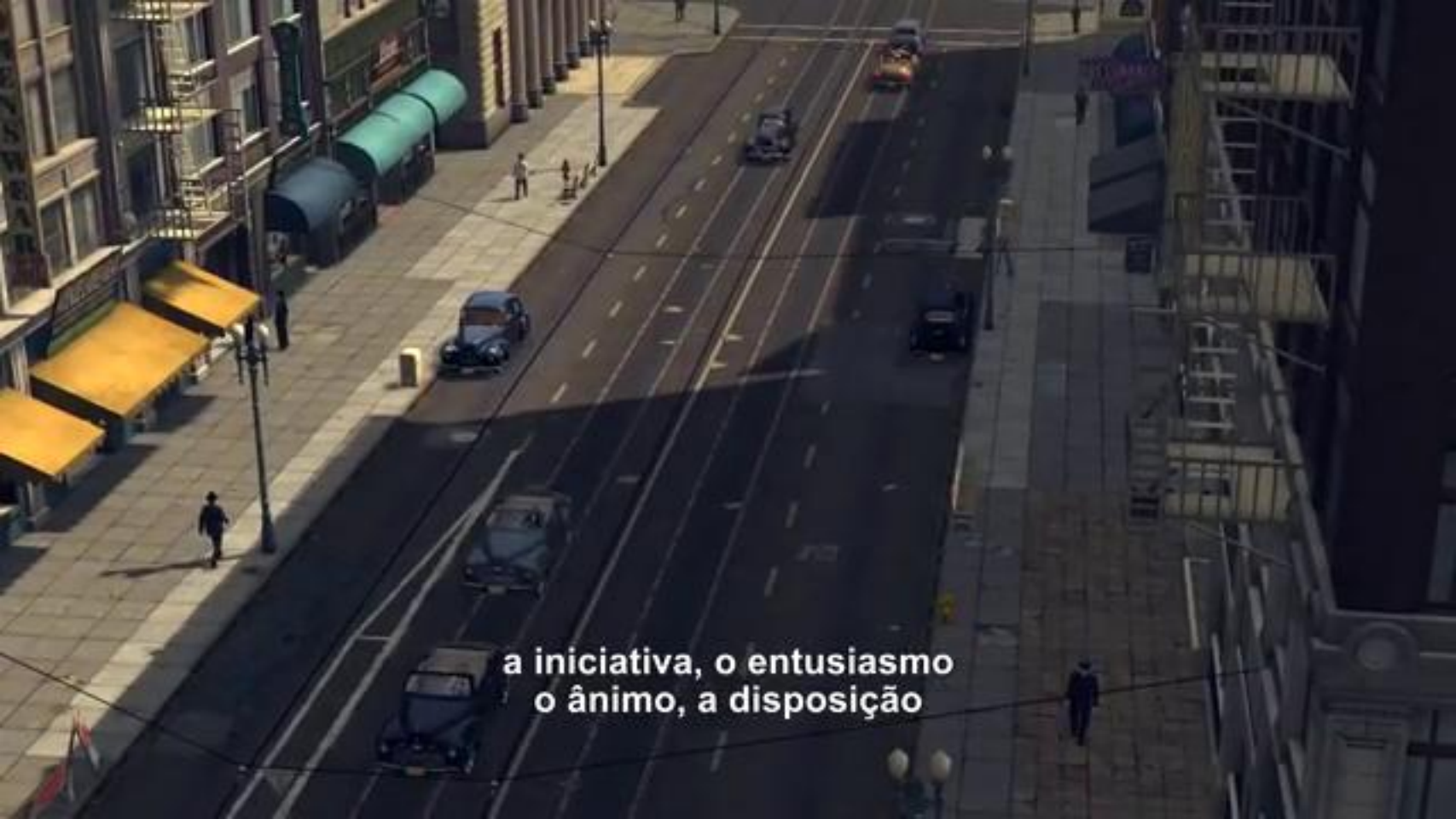
**faz com que você seja reconhecido
como a nova estrela brilhante do time.**

An aerial, high-angle view of a wide city street. The street has multiple lanes with white dashed lines. Several vintage cars from the mid-20th century are visible: a dark car in the lower left lane, a light-colored car in the middle left lane, a dark car in the middle right lane, and a few more in the distance. Pedestrians are walking on the sidewalks. On the left side, there are buildings with awnings, some yellow and some green. On the right side, there are more buildings, some with scaffolding. The lighting suggests it's daytime with long shadows.

O caso que você resolve
que mostra que você tem

An aerial, high-angle view of a wide city street in a 1930s setting. The street has multiple lanes with white dashed lines. Several vintage cars are visible: a dark sedan in the lower left, a light-colored sedan in the middle left, a dark sedan in the middle right, and a few cars further down the road. Pedestrians are walking on the sidewalks. On the left, there are buildings with awnings, some yellow and some green. On the right, there's a building with scaffolding. The lighting suggests a bright day with long shadows.

O caso que você resolve
que mostra que você tem

An aerial, high-angle view of a wide city street. The street has multiple lanes with white dashed lines. Several vintage cars from the mid-20th century are driving on the road. On the left side, there are buildings with awnings in shades of yellow and green. Pedestrians are walking on the sidewalks. The scene is brightly lit, suggesting a sunny day. The text "a iniciativa, o entusiasmo o ânimo, a disposição" is overlaid in white at the bottom center of the image.

a iniciativa, o entusiasmo
o ânimo, a disposição



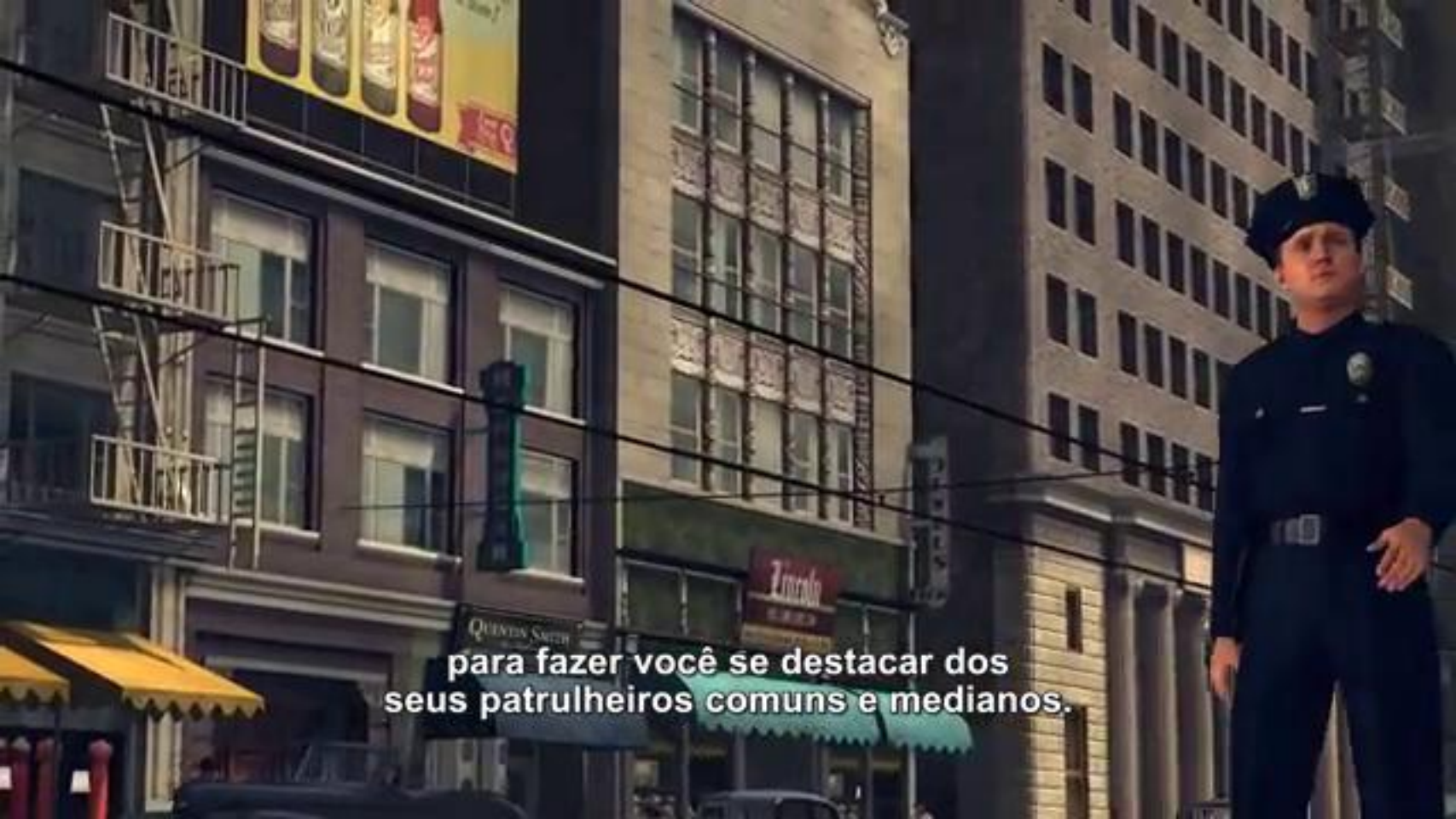
a iniciativa, o entusiasmo
o ânimo, a disposição

A street scene from a movie. On the right, a police officer in a dark uniform and cap stands partially visible. The background shows several buildings. On the left, a brown building has a yellow awning and a sign that reads "QUENTIN SMITH". Next to it is a taller, light-colored building with a grid of windows and a sign that says "Zorro". To the right of that is a large, classical-style building with many windows and columns. A car is visible in the lower left foreground.

para fazer você se destacar dos
seus patrulheiros comuns e medianos.

A street scene from a movie. On the right, a police officer in a dark uniform and cap stands looking towards the left. The background consists of several buildings. On the left, a building has a yellow awning and a sign that says "QUENTIN SMITH". In the center, a building has a large window display and a sign that says "Zurab". To the right of the officer is a tall, light-colored building with many windows. The scene is set in a city street with cars and power lines visible.

para fazer você se destacar dos
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seus patrulheiros comuns e medianos.

A vintage advertisement for Zynon cigarettes. The background is a colorized black and white photograph of a city street. On the right, a police officer in a dark uniform and cap stands looking towards the left. On the left, a woman in a dark, patterned dress is partially visible. The street is lined with multi-story buildings. A large billboard on the left building displays four Zynon cigarettes in a row. Below it, a green awning covers a storefront. A sign for 'Zynon' is visible on the building facade. The text 'para fazer você se destacar dos seus patrulheiros comuns e medianos.' is overlaid at the bottom.

para fazer você se destacar dos
seus patrulheiros comuns e medianos.



A colorized still from the 1941 film 'The Maltese Falcon'. Humphrey Bogart, as Sam Spide, stands on the left in a dark suit, white shirt, and red tie, wearing a black fedora. Mary Astor, as Miss Gilda Tupper, stands in the center in a dark, patterned dress. To the right, a police officer in a dark uniform and cap stands looking towards them. The background shows a city street at night with buildings, a fire escape, and a large billboard for Schlitz beer. A sign for 'Zuccato' is visible on a building in the background.

Esse pode ser o tal, Cole.

A scene from the movie 'The Untouchables' featuring a police officer and a man in a suit on a city street. The police officer, in the foreground, is wearing a dark uniform and a peaked cap, looking towards the right. Behind him, a man in a dark suit, white shirt, and red tie stands looking forward. The background shows a city street with buildings, including one with a large advertisement for beer on its side. The scene is set during the day with some shadows, suggesting late afternoon or early morning.

Esse pode ser o tal, Cole.

